

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH

1900/2432H

UNIT 2 Different Cultures, Analysis and Argument
HIGHER TIER

Specimen Paper

Additional materials: (ALL texts permitted in examination room)
Answer booklet.

TIME 1 hour 45 minutes.

INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and candidate number in the spaces on the answer booklet.
- You must answer **THREE** questions:
In **Section A**, answer **ONE question** on the text you have studied.
In **Section B** answer **BOTH questions**.
- Write your answers, in blue or black ink, in the answer booklet provided.
- Read each question carefully and make sure you know what to do before starting your answer.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [20].
- The total number of marks for this paper is **60**. All questions carry equal marks.
- **Section A** is worth 20 marks. You are advised to spend **no more than 35 minutes** on it.
- **Section B** is worth 40 marks. You are advised to spend **no more than 1 hour 10 minutes** on it.

SECTION A

You are advised to spend **no more than 35 minutes** on this Section

READING: TEXTS FROM DIFFERENT CULTURES AND TRADITIONS

Answer **ONE** question on the text you have studied.

Text	Question Nos	Page No.
<i>Opening Worlds</i> (OCR)	1, 2	4
<i>Of Mice and Men</i> (Steinbeck)	3, 4	5
<i>Roll of Thunder, Hear My Cry</i> (Taylor)	5, 6	6

Opening Worlds (OCR)

Dead Men's Path; Snapshots of a Wedding; The Train from Rhodesia; The Gold-Legged Frog; Two Kinds; The Tall Woman and Her Short Husband.

Either 1 Remind yourself of the extract below, from *The Tall Woman and Her Short Husband*, then answer the question which follows.

After the struggle meeting Mr Short was not allowed home again. The tailor's wife, who was in the know, said he had been imprisoned as an active counter-revolutionary. That made Mrs Tall the lowest of the low, naturally unfit to live in a roomy flat. She was forced to change places with the tailor's wife and moved into the little gatehouse. This didn't worry her, as it meant she could avoid the other residents who snubbed her. But they could look through her window and see her all alone there. Where she had sent her son, they didn't know, for he only came home for a few days at a time. Ostracised by all, she looked older than a woman in her thirties.

'Mark my words,' the tailor's wife said, 'she can only keep this up for at most a year. Then if Shorty doesn't get out she'll have to remarry. If I were her I'd get a divorce and remarry. Even if he's let out his name will be mud, and he won't have any money.'

A year went by. Mr Short still didn't come back and Mrs Tall kept to herself. In silence she went to work, came back, lit her stove and went out with a big shabby shopping basket. Day after day she did this, the whole year round... But one day in autumn Mr Short reappeared – thinly clad, his head shaved, and his whole appearance changed. He seemed to have shrunk and his skin no longer gleamed with health. He went straight to his old flat. Its new master, the honest tailor, directed him to the gatehouse. Mrs Tall was squatting in the doorway chopping firewood. At the sound of his voice she sprang up to stare at him. After two years' separation both were appalled by the change in the other. One was wrinkled, the other haggard; one looked taller than before, the other shorter. After gazing at each other they hastily turned away, and Mrs Tall ran inside. When finally she came out again he had picked up the axe and squatted down to chop firewood, until two big boxes of wood had been chopped into kindling, as if he feared some new disaster might befall them at any moment. After that they were inseparable again, going to work together and coming back together just as before. The neighbours, finding them unchanged, gradually lost interest in them and ignored them.

How does the writer's portrayal of life in a particular community help to explain what happens in *The Tall Woman and Her Short Husband* and in ONE OTHER story from the list at the top of the page?

Support your answer by referring to and quoting from the stories.

Remember to put quotation marks round any words and phrases you use from the stories.

[20]

Or 2 Explore how the writers show traditional ways of life coming into conflict with the modern world, in any TWO stories from the list at the top of the page.

Support your answer by referring to and quoting from the stories.

Remember to put quotation marks round any words and phrases you use from the stories.

[20]

Of Mice and Men (Steinbeck)

Either 3 Remind yourself of the extract below, then answer the question which follows.

George dealt and Whit picked up his cards and examined them. 'Seen the new kid yet?' he asked.

'What kid?' George asked.

'Why, Curley's new wife.'

'Yeah, I see her.'

'Well ain't she a looloo?'

'I ain't seen that much of her,' said George.

Whit laid down his cards impressively. 'Well, stick around an' keep your eyes open. You'll see plenty. She ain't concealin' nothing. I never seen nobody like her. She got the eye goin' all the time on everybody. I bet she even gives the stable buck the eye. I don't know what the hell she wants.'

George asked casually: 'Been any trouble since she got here?'

It was obvious that Whit was not interested in his cards. He laid his hand down and George scooped it in. George laid out his deliberate solitaire hand – seven cards, and six on top, and five on top of those.

Whit said: 'I see what you mean. No, they ain't been nothing yet. Curley's got yella-jackets in his drawers, but that's all so far. Ever' time the guys is around she shows up. She's looking for Curley, or she thought she lef' somethin' layin' around and she's lookin' for it. Seems like she just can't keep away from guys. An' Curley's pants is just crawlin' with ants, but they ain't nothing come of it yet.'

George said: 'She's gonna make a mess. They're gonna be a bad mess about her. She's jail bait all set on the trigger. That Curley got his work cut out for him. Ranch with a bunch of guys ain't no place for a girl, specially like her.'

How does Steinbeck's portrayal of the community and society in which she lives help us to understand what happens to Curley's wife?

Support your answer by referring to and quoting from the novel.

Remember to put quotation marks round any words and phrases you use from the novel.

[20]

Or 4 How does Steinbeck show that the circumstances in which George and Lennie live and the conditions in which they work contribute to Lennie's death?

Support your answer by referring to and quoting from the novel.

Remember to put quotation marks round any words and phrases you use from the novel.

[20]

Either 5 Remind yourself of the extract below, then answer the question which follows.

'... They come down like ghosts that Christmas of seventy-six. Them was hard times like now and my family was living in a shantytown right outside Shreveport. Reconstruction was just 'bout over then, and them Northern soldiers was tired of being in the South and they didn't hardly care 'bout no black folks in shantytown. And them Southern whites, they was tired of the Northern soldiers and free Negroes, and they was trying to turn things back 'round to how they used to be. And the colored folks... well, we was just tired. Warn't hardly no work, and during them years I s'pose it was jus' 'bout as hard being free as it was being a slave...

'That night they come – I can remember just as good – it was cold, so cold we had to huddle all 'gainst each other just trying to keep warm, and two boys – 'bout eighteen or nineteen, I reckon – come knocking on my daddy's door. They were scairt, clean out of their heads with fright. They'd just come back from Shreveport. Some white woman done accused them of molestin' her and they didn't know nowhere to run so they come up to my daddy's 'cause he had a good head and he was big, bigger than me. He was strong too. So strong he could break a man's leg easy as if he was snapping a twig – I seen him do it that night. And the white folks was scairt of him. But my daddy didn't hardly have time to finish hearing them boys story when them devilish night men swept down –'

'Night men!' I echoed in a shrill, dry whisper. Stacey sitting beside me on the floor stiffened; Christopher-John nudged me knowingly; Little Man leaned forward on Papa's lap.

'David...' Mama started, but Papa enfolded her slender hand in his and said quietly, 'These are things they need to hear, baby. It's their history.'

Mama sat back, her hand still in Papa's, her eyes wary. But Mr Morrison seemed not to notice. '...swept down like locusts,' he continued in a faraway voice. 'Burst in on us with their Rebel sabers, hacking and killing, burning us out. Didn't care who they kilt. We warn't nothing to them. No better than dogs. Kilt babies and old women. Didn't matter.'

He gazed into the fire.

'My sisters got kilt in the fire, but my mama got me out...' His voice faded and he touched the scars on his neck. 'She tried to get back into the house to save the girls, but she couldn't. Them night men was all over her and she threw me – just threw me like I was a ball – hard as she could, trying to get me away from them. Then she fought. Fought like a wild thing right 'side my daddy. They was both of them from breeded stock and they was strong like bulls –'

'Breeded stock?' I said. 'What's that?'

'Cassie, don't interrupt Mr Morrison,' said Mama, but Mr Morrison turned from the fire and explained. 'Well, Cassie, during slavery there was some farms that mated folks like animals to produce more slaves. Breeding slaves brought a lot of money for them slave owners, 'specially after the government said they couldn't bring no more slaves from Africa, and they produced all kind of slaves to sell on the block. And folks with enough money, white men and even free black men, could buy 'zactly what they wanted. My folks was bred for strength like they folks and they grandfolks 'fore 'em. Didn't matter none what they thought 'bout the idea. Didn't nobody care.'

'But my mama and daddy they loved each other and they loved us children, and that Christmas they fought them demons out of hell like avenging angels of the Lord.' He turned back towards the fire and grew very quiet; then he raised his head and looked at us. 'They died that night. Them night men kilt 'em. Some folks tell me I can't remember what happened that Christmas – I warn't hardly six years old – but I remembers all right. I makes myself remember.'

He grew silent again and no one spoke. Big Ma poked absently at the red-eyed logs with the poker, but no one else stirred. Finally Mr Morrison stood, wished us a good night, and left.

Uncle Hammer stood also. 'Guess I'll turn in too. It's near one o'clock.'

(5) How does the writing here affect your understanding of life in Mississippi at that time?

Support your answer by referring to and quoting from the novel.

Remember to put quotation marks round any words and phrases you use from the novel.

[20]

Or 6 David Logan says to Stacey: "We Logans don't have much to do with white folks. You know why? 'Cause white folks mean trouble."

How far do you think the novel supports this view?

Support your answer by referring to and quoting from the novel.

Remember to put quotation marks round any words and phrases you use from the novel.

[20]

SECTION B

WRITING

The material on this page will help you to think about the writing tasks in this Section.

CHEAT!

ALL MY OWN WORK

'I did my son's coursework for him,' said David's father. 'But his teacher only gave it a grade C. So when I saw the teacher at parents' evening, I complained. The next piece I did got a grade A!'

MILLIONAIRE OR NOT?

A man who won a TV quiz show has been accused of cheating. A spokesman for the programme said: 'There was someone in the audience sending him signals. We have informed the police and we are not paying out any prize-money until everything has been investigated.'

HOW TO WIN

More and more sports are finding that their star names are only stars because they have used banned medicines and drugs to improve their performances.

FAKE QUALIFICATIONS

'We appointed someone to be a senior manager,' says a supermarket boss. 'She told us she had a first-class degree. When we found out this was not true, she just said, 'If I can do the job, does it matter?''

SECTION B

Spend **no more than 1 hour 10 minutes** on Section B.

Answer **Question 7** and **Question 8**.

In your writing you can:

- use ideas from material on the opposite page,

or

- use ideas of your own

or

- use a mixture of both.

These answers will be marked for writing. Plan your answers and write them carefully. Leave enough time to check through and correct what you have written.

WRITING TO ANALYSE, REVIEW, COMMENT

- 7 Analyse one or more particular examples of cheating that you know of, and comment on why cheating is apparently common in some areas of life.

[20]

WRITING TO ARGUE, PERSUADE, ADVISE

- 8 'Honesty is always the best policy.'

Is it?

Write the words of a speech to your fellow students, arguing your point of view.

[20]

**Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education**

ENGLISH

1900/2432H

**UNIT 2 Different Cultures, Analysis and Argument
HIGHER TIER**

MARK SCHEME

Specimen Paper

SECTION A

QUESTION 1 (20 marks)	<p><i>Opening Worlds</i> (OCR)</p> <p><i>Dead Men's Path; Snapshots of a Wedding; The Train from Rhodesia; The Gold-Legged Frog; The Tall Woman and Her Short Husband; Two Kinds.</i></p> <p>How does the writer's portrayal of life in a particular community help to explain what happens in <i>The Tall Woman and Her Short Husband</i> and in ONE OTHER story from the list?</p>
--------------------------------------	--

NOTES ON THE TASK:

The task requires candidates to explore the nature of what happens in **two** of these stories in relation to the specific contexts in which they are set. Candidates may take 'community' as meaning an immediate neighbourhood, or as a broader society: in *The Tall Woman*, either Unity Mansions or China during the cultural revolution. Less successful answers may simply discuss the actions/behaviour of particular characters with some 'bolt on' references to the wider background/context; the most successful will be those which can show how the writing links events at the 'local' level (family, village) to a wider context. Each of the other five stories in this selection also offers appropriate material for discussion: for example, how the mother's ambitions for the girl in *Two Kinds* relates to the position of the immigrant community; how the scene at the railway station in *The Train from Rhodesia* sums up the contrasts between the lives of whites and blacks in Africa.

BAND DESCRIPTORS

*****Be prepared to use the FULL range!*****

Start with the **middle** mark in the band and adjust upwards or downwards as appropriate.

The band descriptors which are shaded (footroom) reward performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	20 19	Performance clearly (19) or very clearly (20) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	18 17 16	Answers will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which the events in <i>The Tall Woman</i> and one other story are linked to the nature of life in a particular community. They will respond sensitively and in detail to the way language works to create a specific context, making well-selected references to the texts.
3	15 14 13	Answers will show clear, sustained understanding of the way in which the events in <i>The Tall Woman</i> and one other story are linked to the nature of life in a particular community, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	12 11 10	Answers will begin to develop a personal and critical response to the nature of the events in <i>The Tall Woman</i> and one other story, showing a good grasp of the importance of context and with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	9 8 7	Answers will begin to develop a response to the nature of the events in <i>The Tall Woman</i> and one other story, with some detail from the text and reference to language. There will be some relevant discussion of context.
6	6 5 4	Answers will make some relevant comment about the nature of the events in <i>The Tall Woman</i> and one other story, with a little support from the text, and may comment on some aspects of context.
Below 6	3, 2, 1, 0	Answers will not meet the criteria for Band 6.

QUESTION 2 (20 marks)	<i>Opening Worlds</i> (OCR)
	<i>Dead Men's Path; Snapshots of a Wedding; The Train from Rhodesia; The Gold-Legged Frog; The Tall Woman and Her Short Husband; Two Kinds.</i> Explore how the writers show traditional ways of life coming into conflict with the modern world, in any TWO stories from the list.

NOTES ON THE TASK:

Examples could be drawn from *Dead Men's Path*, *Snapshots of a Wedding*, *The Tall Woman* or *Two Kinds*; in each of these stories there is an explicit clash of traditional and modern ways/values, between characters nominally from the same group or culture. Some candidates may choose to discuss *The Train from Rhodesia*, where 'modernity' may be represented by the train and its passengers, but also by the new roles that the Africans have adopted (station master, trinket seller). The best answers will explore the writers' choices of language and form and how these affect the reader's responses to elements of tradition and modernity.

BAND DESCRIPTORS

*****Be prepared to use the FULL range!*****

Start with the **middle** mark in the band and adjust upwards or downwards as appropriate.

The band descriptors which are shaded (footroom) reward performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	20 19	Performance clearly (19) or very clearly (20) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	18 17 16	Answers will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the clash between traditional and modern ways/values and of the ways in which this is presented in the chosen stories. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	15 14 13	Answers will show clear, sustained understanding of the clash between traditional and modern ways/values and of the ways in which this is presented in the chosen stories, supported by careful and relevant reference to the texts. They will respond with some thoroughness to the way language works.
4	12 11 10	Answers will begin to develop a personal and critical response to the clash between traditional and modern ways/values and the ways in which this is presented in the chosen stories, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	9 8 7	Answers will begin to develop a response to the clash between traditional and modern ways/values in the chosen stories. There will be some relevant discussion of the ways in which this is presented, with some detail from the text and reference to language.
6	6 5 4	Answers will make some relevant comment about the clash between traditional and modern ways/values in the chosen stories, and may comment on some aspects of the ways in which this is presented, with a little support from the text.
Below 6	3 2 1 0	The answer will not meet the criteria for Band 6.

QUESTION 3 (20 marks)	<i>Of Mice and Men</i> (Steinbeck) How does Steinbeck's portrayal of the community and society in which she lives help us to understand what happens to Curley's wife?
--	---

NOTES ON THE TASK:

Socially – and geographically – isolated as she already is by her marriage to the boss's son, the reactions (and language – 'jailbait', etc.) of the men on the ranch emphasise the problems she encounters as a woman in this enclosed and (often aggressively) masculine environment. Curley's own double standards (jealous possessiveness of her; his own frequenting of the 'cat house') serve to crystallise the impossible position of women in society generally. Her fantasy of success in Hollywood locates her in the particular context of 30's USA and its dreams of escape from Depression. Misunderstood, not taken seriously, she has no chance to make anything of her life. Desperate for affection and attention (as signalled in her dress/make-up/posture), her only power is to make trouble – and it is this which brings about her death.

BAND DESCRIPTORS		***Be prepared to use the FULL range!***
Start with the middle mark in the band and adjust upwards or downwards as appropriate.		
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	20 19	Performance clearly (19) or very clearly (20) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	18 17 16	Answers will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which Curley's wife and her fate are presented in a specific context. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	15 14 13	Answers will show clear, sustained understanding of the way in which Curley's wife and her fate are presented in a specific context, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	12 11 10	Answers will begin to develop a personal and critical response to Curley's wife and her fate, showing a good grasp of the importance of context and with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	9 8 7	Answers will begin to develop a response to Curley's wife and her fate, with some detail from the text and reference to language. There will be some relevant discussion of context.
6	6 5 4	Answers will make some relevant comment about Curley's wife and her fate, with a little support from the text, and may comment on some aspects of context.
Below 6	3 2 1 0	Answers will not meet the criteria for Band 6.

QUESTION 4 (20 marks)	<i>Of Mice and Men</i> (Steinbeck) How does Steinbeck show that the circumstances in which George and Lennie live and the conditions in which they work contribute to Lennie's death?
--	--

NOTES ON THE TASK:

In the context of economic depression, itinerant workers such as George and Lennie are clearly living life at the margin. With no prospects, no security and no resources to fall back on, they must take up any offer of employment that comes along, but Lennie's unwitting propensity to cause 'trouble' puts the two of them under pressure to keep moving on. George is trapped by his loyalty to – love for – Lennie in what appears to be an accelerating cycle of job-trouble-flight. The ranch workers, leading lives of hard labour enlivened only by occasional fights, gossip/scandal or visits to the 'cat-house', are wary of anything (such as George and Lennie's partnership, or the urgent need of Curley's wife for attention, which operates outside the shallow rhythms of their own existence. Candidates may draw on these and other issues to illustrate the precariousness/arbitrariness of George and Lennie's situation, and the ways in which socio-economic factors combine to force them to such extremity that George is faced with, literally, a life-or-death choice.

BAND DESCRIPTORS		***Be prepared to use the FULL range!***
Start with the middle mark in the band and adjust upwards or downwards as appropriate.		
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	20 19	Performance clearly (19) or very clearly (20) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	18 17 16	Answers will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the way in which George's and Lennie's circumstances, and their work, are presented in a specific context. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	15 14 13	Answers will show clear, sustained understanding of the way in which George's and Lennie's circumstances, and their work, are presented in a specific context, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	12 11 10	Answers will begin to develop a personal and critical response to George's and Lennie's circumstances, and their work, showing a good grasp of the importance of context and with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	9 8 7	Answers will begin to develop a response to George's and Lennie's circumstances, and their work, with some detail from the text and reference to language. There will be some relevant discussion of context.
6	6 5 4	Answers will make some relevant comment about George's and Lennie's circumstances, and their work, with a little support from the text, and may comment on some aspects of context.
Below 6	3 2 1 0	Answers will not meet the criteria for Band 6.

QUESTION 5 (20 marks)	<i>Roll of Thunder, Hear My Cry</i> (Taylor) How does the writing here affect your understanding of life in Mississippi at that time?
--	--

NOTES ON THE TASK:

Candidates should certainly be able to illustrate how the language of the extract establishes the viciousness and horror of the events described. However, the effect of Mr Morrison's story in the context of the novel is to re-define boundaries, both for the children and for the reader: the children's thrill of horror at the story of the 'Night Men' – so far, imagined only, beyond anything they themselves have experienced – is located between Mr Morrison's fiercely-sustained anger, the mother's instinctive reaction to protect them from the horrors described and the father's calm insistence that 'It's their history'. While Mr Morrison's story points up the inexcusable inequalities between the races, gives some explanation for their expression in violence ('Southern whites .trying to turn things back 'round to how they used to be'), it also illustrates the self-perpetuating nature of the conflict on both sides ('I makes myself remember.')

BAND DESCRIPTORS		***Be prepared to use the FULL range!***
Start with the middle mark in the band and adjust upwards or downwards as appropriate.		
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	20 19	Performance clearly (19) or very clearly (20) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	18 17 16	Answers will sustain a perceptive, convincing response to Mr Morrison's story demonstrating clear, analytical understanding of the significance of what he describes for life in Mississippi at that time. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	15 14 13	Answers will show clear, sustained understanding of Mr Morrison's story and the significance of what he describes for life in Mississippi at that time. They will respond with some thoroughness to the way language works and will make careful and relevant reference to the text.
4	12 11 10	Answers will make a reasonably sustained response to Mr Morrison's story, showing understanding of the significance of what he describes for life in Mississippi at that time. They will make some response to the way language works, with some thoroughness in their use of the text for support.
5	9 8 7	Answers will begin to develop a response to Mr Morrison's story and the significance of what he describes for life in Mississippi at that time showing some understanding of its significance, with some detail from the text.
6	6 5 4	Answers will make some relevant comment about Mr Morrison's story and about life in Mississippi at that time, with a little support from the text.
Below 6	3 2 1 0	Answers will not meet the criteria for Band 6.

QUESTION 6 (20 marks)	<p><i>Roll of Thunder, Hear My Cry</i> (Taylor)</p> <p>David Logan says to Stacey: 'We Logans don't have much to do with white folks. You know why? 'Cause white folks mean trouble.'</p> <p>How far do you think the novel supports this view?</p>
---------------------------------	---

NOTES ON THE TASK:

Many candidates will no doubt cite a range of incidents and episodes from the novel to demonstrate the self-evident truth of David Logan's remarks. Some may select their examples specifically to illustrate different kinds or levels of 'trouble', from petty prejudice in the store to the murderous violence of the 'Night Men'. Other candidates may recall incidents where the view that 'black = good, white = bad' appears an over-simplification. The best candidates, hopefully, will take up the invitation to consider the cumulative effect of what Taylor's novel has to say about relationships between blacks and whites.

BAND DESCRIPTORS		***Be prepared to use the FULL range!***
Start with the middle mark in the band and adjust upwards or downwards as appropriate.		
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	20 19	Performance clearly (19) or very clearly (20) exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	18 17 16	Answers will sustain a perceptive, convincing response to a well-chosen range of incidents and episodes, demonstrating clear, analytical understanding of their significance in terms of relationships between blacks and whites. They will respond sensitively and in detail to the way language works, making well-selected references to the texts.
3	15 14 13	Answers will draw on a range of appropriate incidents and episodes and show clear, sustained understanding of their significance in terms of relationships between blacks and whites. They will respond with some thoroughness to the way language works and will make careful and relevant reference to the text.
4	12 11 10	Answers will make a reasonably sustained response to a range of appropriate incidents and episodes, with some thoroughness in their use of text for support, showing understanding of their significance in terms of relationships between blacks and whites. They will make some response to the way language works.
5	9 8 7	Answers will begin to develop a response to some appropriate incidents and episodes, showing understanding of their significance, with some detail from the text.
6	6 5 4	Answers will make some relevant comment about appropriate incidents/episodes, showing an understanding of their significance, with a little support from the text.
Below 6	3 2 1 0	Answers will not meet the criteria for Band 6.

SECTION B

QUESTION 7 (20 marks)	Analyse one or more particular examples of cheating that you know of, and comment on why cheating is apparently common in some areas of life.
GENERAL CRITERIA	Candidates should demonstrate that they can: 1 write appropriately for the task; 2 organise and paragraph clearly and effectively; 3 spell, punctuate and use grammar/syntax accurately; 4 use appropriate register and vocabulary.

INSTRUCTIONS TO EXAMINERS

- **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have formed your judgement.
- For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 6.
- Award two marks, one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- Use the photostat examples as guides to your assessment.
- At the end of the response write the two separate marks (e.g. 11 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- Candidates will make their own choices/definitions of 'cheating'. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.) They should write about more than one example of cheating.
- No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- Candidates may have their own views on whether the examples they give ought to be generally accepted; however, the task asks for more than simply personal polemic, as follows:
- **TASK-SPECIFIC CRITERIA:**
 - clarity of presentation of examples of cheating and possible reasons for it (**overview**);
 - clarity of explanation of prevalence/acceptance of cheating (**analysis**);
 - effectiveness/relevance of personal **comment**.

QUESTION 7 BAND DESCRIPTORS		Writing to Analyse, Review, Comment (Higher Tier)	
Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.			
BAND	MARKS	AO3 (i) communicate clearly and imaginatively, using / adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
1	14 13	Performance clearly (13) or very clearly (14) exceeds that described in Band 2.	
2	12 11	<p>Task: the writing gives sharp insight into specific examples of cheating, confidently analysing why these are generally seen as acceptable (and, possibly, the implications of this). Personal comment is pithy and pertinent.</p> <p>Format: An overview is skilfully developed, with detailed exploration of the topic, and a relationship with the reader is effectively created. Tone is sustained/varied entirely appropriately throughout (e.g. <i>tentative, enquiring, appalled, amused</i> . . .) by precise use of a sophisticated vocabulary.</p>	<p>A very effective opening firmly engages with the topic; development is fully coherent and sustained, leading to an effective conclusion.</p> <p>Paragraphs are skilfully constructed and purposefully varied in length and structure, to control responses/create impact. A range of connectives or other linking devices reinforces cohesion.</p>
3	10 9	<p>Task: the writing presents well-defined examples of cheating and explores possible reasons why these are generally seen as acceptable, with some pertinent personal comment.</p> <p>Format: the writing is effectively organised to give an overview of the topic and establishes a good relationship with the reader. Appropriate tone is sustained by the use of a wide range of apt vocabulary (e.g. <i>to express judgements about acceptability</i>).</p>	<p>The opening successfully engages with the topic, and development is coherent and well sustained. There is a clear sense of logical conclusion (e.g. <i>personal comment or recommendation</i>).</p> <p>Paragraphs are used accurately, with length and structure varied for effect. Material is selected, prioritised and sequenced purposefully (e.g. <i>topic sentences used effectively to signal content</i>). There is some variety in the use of connectives.</p>

4	<p>Task: the writing clearly presents a range of examples of cheating and possible reasons why they are seen as acceptable. Some relevant personal comment is clearly expressed.</p> <p>Format: the writing establishes a sense of overview of the topic and creates a generally successful relationship with the reader (e.g. via <i>good balance of information given and knowledge assumed</i>). Tone is generally consistent and vocabulary is appropriate.</p>	<p>An appropriate opening engages with the topic; there is clear development in some detail and a suitable conclusion (e.g. with some <i>summary/recapitulation</i>).</p> <p>Paragraphs are used to organise content; differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p>
5	<p>Task: the writing sets out recognisable examples of cheating and offers some reasons why they are seen as acceptable. There is some personal comment, but it is not always focussed/relevant.</p> <p>Format: Some sense is given of an overview of the topic and there is a sense of relationship with the reader. However, tone may be inconsistent, with some restriction of vocabulary.</p>	<p>The opening attempts to engage with the topic; there is some clear development and an attempt to signal an appropriate conclusion.</p> <p>Paragraphing shows some selection and sequencing, though the 'thread' may be lost at times. Simple connectives are used, possibly repetitively.</p>
6	<p>Task: the article refers to some aspects of cheating; some simple explanation of possible reasons why they are seen as acceptable may be attempted but is likely to be lost under generalised comment or assertion.</p> <p>Format: An overview may be attempted, with limited success and only intermittent awareness of a reader. There is little consistency of tone and vocabulary is limited and on occasions imprecise.</p>	<p>The opening offers some engagement with the topic; there is some sense of development and a limited attempt to signal a conclusion.</p> <p>Paragraphing is largely based on simple division of content.</p>
Below 6	Performance does not meet the requirements of Band 6	

QUESTION 8 (20 marks)	Honesty is always the best policy. Is it? Write the words of a speech to your fellow students, arguing your point of view.
GENERAL CRITERIA	Candidates should demonstrate that they can: <ol style="list-style-type: none"> 1 write appropriately for the task; 2 organise and paragraph clearly and effectively; 3 spell, punctuate and use grammar/syntax accurately; 4 use appropriate register and vocabulary.

INSTRUCTIONS TO EXAMINERS

- **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have formed your judgement.
- For writing tasks, LENGTH is not in itself a criterion.
Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities.
Very short answers (less than 50 words) should not normally be marked higher than Band 6.
- Award two marks, one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- Use the photostat examples as guides to your assessment.
- At the end of the response write the two separate marks (e.g. 11 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- Candidates will make their own choices of context/activity for their discussion of 'honesty'. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- The format is that of a formal speech to a peer audience; tone should be appropriate.
- **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation of own point of view;
 - effectiveness in persuading audience to share/support point of view.

QUESTION 8 BAND DESCRIPTORS

Writing to Argue, Persuade, Advise (Higher Tier)

Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.

BAND	MARKS	AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
1	14 13	Performance clearly (13) or very clearly (14) exceeds that described in Band 2.	
2	12 11	<p>Task: the writer's view on 'honesty as best policy' is confidently advanced and convincingly argued, creating strongly persuasive appeal to the intended audience.</p> <p>Format The speech is eloquently developed, with skilful balance of detail and directness. Tone is sustained/varied entirely effectively throughout (e.g. <i>sophisticated/direct, or formal/informal</i>) with precise use of apt vocabulary.</p>	<p>A very effective opening firmly 'buttonholes' the audience; development is fully coherent and sustained, leading to a convincing conclusion. (e.g. <i>recapitulation; 'clinching' of argument</i>).</p> <p>Paragraphs skilfully marshal points and develop the argument with purposeful variation in length and structure to control responses/create impact. A range of connectives or other linking devices reinforces cohesion.</p>
3	10 9	<p>Task: the writer's view on 'honesty as best policy' is effectively argued and well supported, creating a clear appeal to the intended audience.</p> <p>Format: The speech is effectively developed and well sustained. Appropriate tone is sustained by the use of a wide range of appropriate vocabulary (e.g. <i>adjectives to indicate judgement / 'load' argument</i>)</p>	<p>The opening successfully engages the audience; development is coherent and well sustained, leading logically to a convincing conclusion.</p> <p>Paragraphs are purposefully shaped to prioritise and sequence the argument; length and structure are varied for emphasis/effect. There is some variety in the use of connectives. (e.g. <i>conditional – if, supposing; cause/effect – because, therefore; contrast – however, on the other hand; etc</i>)</p>
4	8 7	<p>Task: the speech presents clearly the writer's view on 'honesty as best policy', supported/balanced by reference to the likely concerns of the audience.</p> <p>Format: Typical features of a speech are effectively used (e.g. <i>repetition; rhetorical questions</i>). There is some consistency of tone, achieved through the use of a range of appropriate vocabulary.</p>	<p>An appropriate opening states identifiable intention; there is clear development in some detail and a sense of conclusion.</p> <p>Paragraphs are used to organise stages in the argument; topic sentences are sometimes strategically placed to highlight important points. Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p>

BAND	MARKS	AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
5	6 5	<p>Task: the speech sets out a recognisable viewpoint on 'honesty as best policy?', and shows awareness of the need to persuade the intended audience.</p> <p>Format: Some typical features of a speech are used to some effect. However, tone may be inconsistent, with some restriction of vocabulary.</p>	<p>The opening attempts to state point of view; there is some clear development and an attempt to achieve an appropriate conclusion.</p> <p>Paragraphing is sometimes logically ordered, though the 'thread' may be lost at times. Simple connectives are used, with some repetition.</p>
6	4 3	<p>Task: the speech makes some relevant points about 'honesty as best policy?' and may include occasional details intended to persuade an audience, but is likely to rely on assertion rather than persuasion.</p> <p>Format: A few obvious features of a speech are attempted, with limited success, but there is little consistency of tone and vocabulary is limited and on occasions imprecise.</p>	<p>The opening signals some intention; there is some sense of development and a limited attempt to achieve a conclusion.</p> <p>Paragraphing is largely based on a series of statements.</p>
Below 6	2 1 0	Performance does not meet the requirements of Band 6.	

Use 'best-fit', within and across columns: if most elements are achieved, award the mark in the band.		
BAND	MARKS	AO3 (iii) use a range of sentence structures effectively with accurate punctuation and spelling
1	6	Performance clearly exceeds that described in Band 2.
2	5	<p>Sentence structures show good control of subordination and co-ordination and an ability to use a full range of structures, skilfully varied to precise purpose/effect (e.g. <i>frequent use of simple sentences for effect in speech</i>)</p> <p>Spelling is virtually all correct, across a wide vocabulary including complex irregular words.</p> <p>Punctuation: a wide range is used with precision, both between and within sentences, to produce specific effects appropriate to speech (e.g. <i>parenthetical commas/dashes for asides</i>).</p>
3	4	<p>Sentence structures: a variety may be used as appropriate to speech (including compound, complex and perhaps occasional multiple complex), e.g. <i>for emphasis; to sharpen argument</i>. Subordination and co-ordination help to very pace/focus.</p> <p>Spelling is secure across a range including complex regular and some complex irregular words, with a limited range of error.</p> <p>Punctuation: a range is used securely, both between and within sentences and to produce deliberate effects (e.g. <i>pause; contrast</i>)</p>
4	3	<p>Sentence structures are mainly compound and complex; there is some variety, as appropriate to speech. Subordination may help to provide order/clarity in argument.</p> <p>Spelling: complex regular words are usually accurately spelled, but irregular/more difficult words are less secure.</p> <p>Punctuation between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying argument.</p>
5	2	<p>Sentence structures are largely simple and compound, and tend to be repetitive. There is little attempt at conscious variation for effect.</p> <p>Spelling is usually correct in straightforward vocabulary / regular words, but there may be a errors in a number of common spelling patterns.</p> <p>Punctuation between sentences is at times insecure; when complex sentences are used, punctuation within sentences is only sometimes successful in clarifying meaning.</p>
6	1	<p>Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.</p> <p>Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent, including a number of error-types.</p> <p>Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.</p>
Below 6	0	Performance does not meet the requirements of Band 6.